Index to Volume LXI

ABOU-EL-HAJ, BARBARA, "Consecration and Investiture in the Life of Saint Amand, Valenciennes, Bibl. Mun. MS 502," 342-358.

ABRAMS, ANN UHRY, "Politics, Prints, and John Singleton Copley's *Watson and the Shark*." 265-276.

ACKERMAN, JAMES S., review of M. Kubelik, *Die Villa im Veneto: zur typologischen Entwicklung im Quattrocento*, 483-85.

AGULLÓ COBO, MERCEDES, *Noticias sobre pintores madrileños de los siglos XVI y XVII*, reviewed by J. Brown, 496-500.

ANDERSON, JEFFREY C., "The Illustration of Cod. Sinai. Gr. 339," 167-185.

AVRIN, LEILA, review of B. Narkiss and G. Sed-Rajna, eds., *Index of Jewish Art: Iconographical Index of Hebrew Illuminated Manuscripts*, 105-07.

BALTRUŠAITIS, JURGIS, *Anamorphic Art*, reviewed by S. Y. Edgerton, Jr., 131-34.

BANGS, JEREMY D., Letter to the Editor, 505.

BANKS, ADA SHADMI, "Two Letters from Girodet to Flaxman," 100-01.

BARCHAM, WILLIAM, "Giambattista Tiepolo's Ceiling for S. Maria di Nazareth in Venice: Legend, Traditions, and Devotions," 430-447.

BEGLEY, WAYNE, "The Myth of the Taj Mahal and a New Theory of Its Symbolic Meaning," 7-37.

BÉGUIN, SYLVIE, Letter to the Editor, 663.

BERNALES BALLESTEROS, JORGE, *Alonso Cano en Sevilla*, reviewed by J. Brown, 496-500.

BIAŁOSTOCKI, JAN, review of B. Haarløv, *The Half-Open Door, A Common Symbolic Motif Within Roman Sepulchral Sculpture*, 301-02.

BINDMAN, DAVID, *Blake as an Artist*, reviewed by J. Ziff, 326-28.

BORSOOK, EVE, review of N. di Bicci, *Le Ricordanze (10 Marzo 1453-24 Aprile 1475)*, 313-18.

BRANDT, WERNER, Letter to the Editor, 336.

BRENK, BEAT, *Die frühchristlichen Mosaiken in S. Maria Maggiore zu Rom*, reviewed by M. L. Heuser, 473-77.

BROUDE, NORMA, reviews of *Toskanische Impressionen: Der Beitrag der Macchiaioli zum europaïschen Realismus*, exh. cat., *I Macchiaioli nella cultura toscana dell'Ottocento*, exh. cat., 328-332.

BROWN, JONATHAN, reviews of M. A. Mazón de la Torre, *Jusepe Leonardo y su tiempo*, J. Gállego and J. Gudiol, *Zurbarán, 1598-1664*, J. Bernales Ballesteros, *Alonso Cano en Sevilla*, A. Martínez Ripoll, *La iglesia del Colegio de San Buenaventura*, J. Gállego, *El pintor de artesano a artista*, M. Agullo Cobo, *Noticias sobre pintores madrileños de los siglos XVI y XVII*, 496-500.

BUSH, VIRGINIA, *The Colossal Sculpture of the Cinquecento*, reviewed by M. D. Garrard, 485-490.

CAMPBELL, MALCOLM, *Pietro da Cortona at the Pitti Palace: A Study of the Planetary Rooms and Related Projects*, reviewed by C. Dempsey, 141-44.

CARROLL, EUGENE A., review of *The Farnese Hours, The Pierpont Morgan Library*, 136-141.

CAST, DAVID, review of R. M. Steinberg, *Fra Girolamo Savonarola: Florentine Art and Renaissance Historiography*, 134-36.

CAVINESS, MADELINE HARRISON, "Conflicts Between *Regnum* and *Sacerdotium* as Reflected in a Canterbury Psalter of ca. 1215," 38-58.

CIKOVSKY, NICOLAI, JR., "'The Ravages of the Axe': The Meaning of the Tree Stump in Nineteenth-Century American Art," 661-627.

COLLEDGE, MALCOLM A. R., *Parthian Art*, reviewed by T. S. Kawami, 471-73.

COOMARASWAMY, ANANDA K., *Selected Papers, Traditional Art and Symbolism; Selected Papers, Metaphysics*, reviewed by D. R. Kuspit, 501-04.

CORMACK, MALCOLM, review of A. Wilton, *British Watercolours 1750-1850*, 152-54.

CROSBY, SUMNER MCKNIGHT, review of A. Luttrell, ed., *Hal Millieri: A Maltese Casale, Its Churches and Paintings*, 481-82.

CUTLER, ANTHONY, review of I. Hutter, *Corpus der byzantinischen Miniaturhandschriften*, I: *Oxford, Bodleian Library*, Pt. 1, 107-110.

DAVIDSON, BERNICE F., "Pope Paul III's Additions to Raphael's *Logge*: His *Imprese* in the Logge," 385-404.

DEL CHIARO, MARIO A., review of J. Hayes, *Roman Pottery in the Royal Ontario Museum*, 104-05.

DEMPSEY, CHARLES, reviews of M. Campbell, *Pietro da Cortona at the Pitti Palace: A Study of the Planetary Rooms and Related Projects*, 141-44; of R. W. Lee, *Names on Trees: Ariosto into Art*, 323-26.

DEMUS, OTTO, review of K. M. Setton, gen. ed., *A History of the Crusades*, IV: *The Art and Architecture of the Crusader States*, ed. H. W. Hazard, 636-37.

DENNIS, JAMES M., review of J. Wilmerding, *American Art (The Pelican History of Art)*, 154-57.

DEUCHLER, FLORENS, "*Duccio doctus*: New Readings for the *Maestà*," 541-548.

DIAZ PADRON, MATIAS, *Museo del Prado, Catalogo de Pinturas, I, Escuela Flamenca, Siglo XVII*, reviewed by H. Vlieghe, 651-53.

DI BICCI, NERI, *Le Ricordanze (10 Marzo 1453-24 Aprile 1475)*, reviewed by E. Borsook, 313-18.

DIFEDERICO, FRANK R., *Francesco Trevisani: Eighteenth-Century Painter in Rome*, reviewed by F. H. Dowley, 146-151.

DODDS, JERRILYNN D., "The Paintings in the Sala de Justicia of the Alhambra: Iconography and Iconology," 186-197.

DORIVAL, BERNARD, *Philippe de Champaigne, 1602-1675*, reviewed by A. S. Harris, 319-322.

D'OTRANGE MASTAI, M. L., *Illusion in Art: Trompe l'Oeil; A History of Pictorial Illusion*, reviewed by S. Y. Edgerton, Jr., 131-34.

DOTSON, ESTHER G., "An Augustinian Interpretation of Michelangelo's Sistine Ceiling, Part 1," 223-256, "Part 11," 405-429.

DOWLEY, FRANCIS H., review of F. R. DiFederico, *Francesco Trevisani: Eighteenth-Century Painter in Rome*, 146-151.

EDELSTEIN, T. J., Letter to the Editor, 509-510.

EDGERTON, SAMUEL Y., JR., reviews of J. Baltrušaitis, *Anamorphic Art*, F. Leeman, *et al., Hidden Images: Games of Perception, Anamorphic Art, Illusion from the Renaissance to the Present*, M. L. d'Otrange Mastai, *Illusion in Art; Trompe l'Oeil; A History of Pictorial Illusion*, M. H. Pirenne, *Optics, Painting, and Photography*, 131-34. Letter to the Editor, 661.

ENGGASS, ROBERT, *Early Eighteenth-Century Sculpture in Rome*, reviewed by M. S. Weil, 145-46.

ETTLINGER, HELEN S., "The Iconography of the Columns in Titian's Pesaro Altarpiece," 59-67; reply to Letter to the Editor, 662.

The Farnese Hours, The Pierpont Morgan Library, reviewed by E. A. Carroll, 136-141.

FELTEN, WASSILIKI, *Attische Unterweltsdarstellungen des VI. und V. Jahrhunderts vor Christus*, reviewed by M. H. Jameson, 103-04.

FERGUSON, PETER J., review of L. Grodecki, *Gothic Architecture*, 303-04.

FERMIGIER, ANDRÉ, *Jean-Francois Millet*, reviewed by B. Laughton, 657-660.

GÁLLEGO, JULIÁN, *El pintor de artesano a artista*, reviewed by J. Brown, 496-500.

GÁLLEGO, JULIÁN, and JOSÉ GUDIOL, *Zurbarán, 1598-1664*, reviewed by J. Brown, 496-500.

GARRARD, MARY D., reviews of J. Schuyler, *Florentine Busts: Sculpted Portraiture in the Fifteenth Century*, V. Bush, *The Colossal Sculpture of the Cinquecento*, P. Kinney, *The Early Sculpture of Bartolommeo Ammanati*, 485-490.

GOFFEN, RONA, "*Nostra Conversatio in Caelis Est*: Observations on the *Sacra Conversazione* in the Trecento," 198-222.

GRODECKI, L., *Gothic Architecture*, reviewed by P. J. Ferguson, 303-04.

HAARLØV, BRITT, *The Half-Open Door, A Common Symbolic Motif Within Roman Sepulchral Sculpture*, reviewed by J. Białostocki, 301-02.

Index to Volume LXI

ABOU-EL-HAJ, BARBARA, "Consecration and Investiture in the Life of Saint Amand, Valenciennes, Bibl. Mun. MS 502," 342-358.

ABRAMS, ANN UHRY, "Politics, Prints, and John Singleton Copley's *Watson and the Shark*." 265-276.

ACKERMAN, JAMES S., review of M. Kubelik, *Die Villa im Veneto: zur typologischen Entwicklung im Quattrocento*, 483-85.

AGULLÓ COBO, MERCEDES, *Noticias sobre pintores madrileños de los siglos XVI y XVII*, reviewed by J. Brown, 496-500.

ANDERSON, JEFFREY C., "The Illustration of Cod. Sinai. Gr. 339," 167-185.

AVRIN, LEILA, review of B. Narkiss and G. Sed-Rajna, eds., *Index of Jewish Art: Iconographical Index of Hebrew Illuminated Manuscripts*, 105-07.

BALTRUŠAITIS, JURGIS, *Anamorphic Art*, reviewed by S. Y. Edgerton, Jr., 131-34.

BANGS, JEREMY D., Letter to the Editor, 505.

BANKS, ADA SHADMI, "Two Letters from Girodet to Flaxman," 100-01.

BARCHAM, WILLIAM, "Giambattista Tiepolo's Ceiling for S. Maria di Nazareth in Venice: Legend, Traditions, and Devotions," 430-447.

BEGLEY, WAYNE, "The Myth of the Taj Mahal and a New Theory of Its Symbolic Meaning," 7-37.

BÉGUIN, SYLVIE, Letter to the Editor, 663.

BERNALES BALLESTEROS, JORGE, *Alonso Cano en Sevilla*, reviewed by J. Brown, 496-500.

BIAŁOSTOCKI, JAN, review of B. Haarløv, *The Half-Open Door, A Common Symbolic Motif Within Roman Sepulchral Sculpture*, 301-02.

BINDMAN, DAVID, *Blake as an Artist*, reviewed by J. Ziff, 326-28.

BORSOOK, EVE, review of N. di Bicci, *Le Ricordanze (10 Marzo 1453-24 Aprile 1475)*, 313-18.

BRANDT, WERNER, Letter to the Editor, 336.

BRENK, BEAT, *Die frühchristlichen Mosaiken in S. Maria Maggiore zu Rom*, reviewed by M. L. Heuser, 473-77.

BROUDE, NORMA, reviews of *Toskanische Impressionen: Der Beitrag der Macchiaioli zum europaïschen Realismus*, exh. cat., *I Macchiaioli nella cultura toscana dell'Ottocento*, exh. cat., 328-332.

BROWN, JONATHAN, reviews of M. A. Mazón de la Torre, *Jusepe Leonardo y su tiempo*, J. Gállego and J. Gudiol, *Zurbarán, 1598-1664*, J. Bernales Ballesteros, *Alonso Cano en Sevilla*, A. Martínez Ripoll, *La iglesia del Colegio de San Buenaventura*, J. Gállego, *El pintor de artesano a artista*, M. Agullo Cobo, *Noticias sobre pintores madrileños de los siglos XVI y XVII*, 496-500.

BUSH, VIRGINIA, *The Colossal Sculpture of the Cinquecento*, reviewed by M. D. Garrard, 485-490.

CAMPBELL, MALCOLM, *Pietro da Cortona at the Pitti Palace: A Study of the Planetary Rooms and Related Projects*, reviewed by C. Dempsey, 141-44.

CARROLL, EUGENE A., review of *The Farnese Hours, The Pierpont Morgan Library*, 136-141.

CAST, DAVID, review of R. M. Steinberg, *Fra Girolamo Savonarola: Florentine Art and Renaissance Historiography*, 134-36.

CAVINESS, MADELINE HARRISON, "Conflicts Between *Regnum* and *Sacerdotium* as Reflected in a Canterbury Psalter of ca. 1215," 38-58.

CIKOVSKY, NICOLAI, JR., "'The Ravages of the Axe': The Meaning of the Tree Stump in Nineteenth-Century American Art," 661-627.

COLLEDGE, MALCOLM A. R., *Parthian Art*, reviewed by T. S. Kawami, 471-73.

COOMARASWAMY, ANANDA K., *Selected Papers, Traditional Art and Symbolism; Selected Papers, Metaphysics*, reviewed by D. R. Kuspit, 501-04.

CORMACK, MALCOLM, review of A. Wilton, *British Watercolours 1750-1850*, 152-54.

CROSBY, SUMNER MCKNIGHT, review of A. Luttrell, ed., *Hal Millieri: A Maltese Casale, Its Churches and Paintings*, 481-82.

CUTLER, ANTHONY, review of I. Hutter, *Corpus der byzantinischen Miniaturhandschriften*, I: *Oxford, Bodleian Library*, Pt. 1, 107-110.

DAVIDSON, BERNICE F., "Pope Paul III's Additions to Raphael's *Logge*: His *Imprese* in the Logge," 385-404.

DEL CHIARO, MARIO A., review of J. Hayes, *Roman Pottery in the Royal Ontario Museum*, 104-05.

DEMPSEY, CHARLES, reviews of M. Campbell, *Pietro da Cortona at the Pitti Palace: A Study of the Planetary Rooms and Related Projects*, 141-44; of R. W. Lee, *Names on Trees: Ariosto into Art*, 323-26.

DEMUS, OTTO, review of K. M. Setton, gen. ed., *A History of the Crusades*, IV: *The Art and Architecture of the Crusader States*, ed. H. W. Hazard, 636-37.

DENNIS, JAMES M., review of J. Wilmerding, *American Art (The Pelican History of Art)*, 154-57.

DEUCHLER, FLORENS, "*Duccio doctus*: New Readings for the *Maestà*," 541-548.

DIAZ PADRON, MATIAS, *Museo del Prado, Catalogo de Pinturas, I, Escuela Flamenca, Siglo XVII*, reviewed by H. Vlieghe, 651-53.

DI BICCI, NERI, *Le Ricordanze (10 Marzo 1453-24 Aprile 1475)*, reviewed by E. Borsook, 313-18.

DIFEDERICO, FRANK R., *Francesco Trevisani: Eighteenth-Century Painter in Rome*, reviewed by F. H. Dowley, 146-151.

DODDS, JERRILYNN D., "The Paintings in the Sala de Justicia of the Alhambra: Iconography and Iconology," 186-197.

DORIVAL, BERNARD, *Philippe de Champaigne, 1602-1675*, reviewed by A. S. Harris, 319-322.

D'OTRANGE MASTAI, M. L., *Illusion in Art: Trompe l'Oeil; A History of Pictorial Illusion*, reviewed by S. Y. Edgerton, Jr., 131-34.

DOTSON, ESTHER G., "An Augustinian Interpretation of Michelangelo's Sistine Ceiling, Part 1," 223-256, "Part 11," 405-429.

DOWLEY, FRANCIS H., review of F. R. DiFederico, *Francesco Trevisani: Eighteenth-Century Painter in Rome*, 146-151.

EDELSTEIN, T. J., Letter to the Editor, 509-510.

EDGERTON, SAMUEL Y., JR., reviews of J. Baltrušaitis, *Anamorphic Art*, F. Leeman, *et al., Hidden Images: Games of Perception, Anamorphic Art, Illusion from the Renaissance to the Present*, M. L. d'Otrange Mastai, *Illusion in Art; Trompe l'Oeil; A History of Pictorial Illusion*, M. H. Pirenne, *Optics, Painting, and Photography*, 131-34. Letter to the Editor, 661.

ENGGASS, ROBERT, *Early Eighteenth-Century Sculpture in Rome*, reviewed by M. S. Weil, 145-46.

ETTLINGER, HELEN S., "The Iconography of the Columns in Titian's Pesaro Altarpiece," 59-67; reply to Letter to the Editor, 662.

The Farnese Hours, The Pierpont Morgan Library, reviewed by E. A. Carroll, 136-141.

FELTEN, WASSILIKI, *Attische Unterweltsdarstellungen des VI. und V. Jahrhunderts vor Christus*, reviewed by M. H. Jameson, 103-04.

FERGUSON, PETER J., review of L. Grodecki, *Gothic Architecture*, 303-04.

FERMIGIER, ANDRÉ, *Jean-Francois Millet*, reviewed by B. Laughton, 657-660.

GÁLLEGO, JULIÁN, *El pintor de artesano a artista*, reviewed by J. Brown, 496-500.

GÁLLEGO, JULIÁN, and JOSÉ GUDIOL, *Zurbarán, 1598-1664*, reviewed by J. Brown, 496-500.

GARRARD, MARY D., reviews of J. Schuyler, *Florentine Busts: Sculpted Portraiture in the Fifteenth Century*, V. Bush, *The Colossal Sculpture of the Cinquecento*, P. Kinney, *The Early Sculpture of Bartolommeo Ammanati*, 485-490.

GOFFEN, RONA, "*Nostra Conversatio in Caelis Est*: Observations on the *Sacra Conversazione* in the Trecento," 198-222.

GRODECKI, L., *Gothic Architecture*, reviewed by P. J. Ferguson, 303-04.

HAARLØV, BRITT, *The Half-Open Door, A Common Symbolic Motif Within Roman Sepulchral Sculpture*, reviewed by J. Białostocki, 301-02.

HANFMANN, GEORGE M. A., reviews of C. Schwingenstein, *Die Figurenausstattung des griechischen Theatergebäudes*, M. C. Sturgeon, *Corinth*, IX, Pt. II, *Sculpture: The Reliefs from the Theater*, 628-630.

HARRIS, ANN SUTHERLAND, review of B. Dorival, *Philippe de Champaigne, 1602-1675*, 319-322.

HAYES, JOHN, *Roman Pottery in the Royal Ontario Museum*, reviewed by M. A. Del Chiaro, 104-05.

HELD, JULIUS S., "Rubens and Aguilonius: New Points of Contact," 257-264.

HEUSER, MARY L., review of B. Brenk, *Die frühchristlichen Mosaiken in S. Maria Maggiore zu Rom*, 473-77.

HUEMER, FRANCES, "A Dionysiac Connection in an Early Rubens," 562-574.

HUNGERFORD, CONSTANCE CAIN, "Meissonier's *Souvenir de guerre civile*," 277-288.

HUTTER, IRMGARD, *Corpus der byzantinischen Miniaturhandschriften*, I: *Oxford, Bodleian Library*, Pt. 1, reviewed by A. Cutler, 107-110.

I Macchiaioli nella cultura toscana dell'Ottocento, exh. cat., reviewed by N. Broude, 328-332.

JÄÄSKINEN, AUNE, *The Icon of the Virgin of Tikhvin; A Study of the Tikhvin Monastery Palladium in the Hodegetria Tradition*, reviewed by A. Weyl Carr, 480-81.

JACOBSEN, MICHAEL A., Letter to the Editor, 661-62.

JACOFF, MICHAEL, review of K. Weitzmann, *et al.*, *The Place of Book Illumination in Byzantine Art*, 631-33.

JAMESON, MICHAEL H., review of W. Felten, *Attische Unterweltsdarstellungen des VI. und V. Jahrhunderts vor Christus*, 103-04.

JOHNS, ELIZABETH, "Washington Allston's *Dead Man Revived*," 78-99; reply to Letter to the Editor, 662.

JULLIAN, PHILIPPE, *The Symbolists*, reviewed by A. H. Murray, 332-35.

KAWAMI, TRUDY S., review of M. A. R. Colledge, *Parthian Art*, 471-73.

KEYNES, GEOFFREY, *The Complete Portraiture of William and Catherine Blake*, reviewed by J. Ziff, 326-28.

KINNEY, PETER, *The Early Sculpture of Bartolommeo Ammanati*, reviewed by M. D. Garrard, 485-490.

KITZINGER, ERNST, *Byzantine Art in the Making, Main Lines of Stylistic Development in Mediterranean Art, 3rd-7th Century*, reviewed by W. Loerke, 477-79.

KLEIN, PETER K., *Der altere Beatus-Kodex Vitr. 14-1 der Biblioteca Nacional zu Madrid...*, reviewed by J. Williams, 633-36.

KREYTENBERG, GERT, *Der Dom zu Florenz*, reviewed by M. Trachtenberg, 112-131.

KRINSKY, CAROL HERSELLE, review of V. F. Kubly, *The Louisiana State Capitol: Its Art and Architecture*, 660.

KUBELIK, MARTIN, *Die Villa im Veneto: zur typologischen Entwicklung im Quattrocento*, reviewed by J. S. Ackerman, 483-85.

KUBLY, VINCENT F., *The Louisiana Capitol: Its Art and Architecture*, reviewed by C. H. Krinsky, 660.

KUSPIT, DONALD R., reviews of A. K. Coomaraswamy, *Selected Papers, Traditional Art and Symbolism; Selected Papers, Metaphysics*, R. Lipsey, *His Life and Work*, 501-04.

LAUGHTON, BRUCE, review of A. Fermigier, *Jean-Francois Millet*, 657-660.

LAVIN, MARILYN ARONBERG, Letter to the Editor, 661.

LEE, RENSSELAER W., *Names on Trees: Ariosto into Art*, reviewed by C. Dempsey, 323-26.

LEEMAN, FRED, *et al.*, *Hidden Images: Games of Perception, Anamorphic Art, Illusion from the Renaissance to the Present*, reviewed by S. Y. Edgerton, Jr., 131-34.

LINKS, J. G., *Canaletto and His Patrons*, reviewed by F. Vivian, 654-57.

LIPSEY, ROGER, *Ananda K. Coomaraswamy, His Life and Work*, reviewed by D. R. Kuspit, 501-04.

LISCOMBE, R. W., "Richard Payne Knight: Some Unpublished Correspondence," 604-610.

The Literary Works of Leonardo da Vinci, Commentary by Carlo Pedretti, reviewed by A. Marinoni, 642-650.

LOERKE, WILLIAM, review of E. Kitzinger, *Byzantine Art in the Making, Main Lines of Stylistic Development in Mediterranean Art, 3rd-7th Century*, 477-79; correction, 663.

LUTTRELL, ANTHONY, ed., *Hal Millieri: A Maltese Casale, Its Churches and Paintings*, reviewed by S. M. Crosby, 481-82.

MACDOUGALL, ELISABETH B., review of C. W. Westfall, *In This Most Perfect Paradise: Alberti, Nicholas V and the Invention of Conscious Urban Planning in Rome, 1447-55*, 309-312.

MARINONI, AUGUSTO, review of *The Literary Works of Leonardo da Vinci, Commentary* by Carlo Pedretti, 642-650.

MARTÍNEZ RIPOLL, ANTONIO, *La iglesia del Colegio de San Buenaventura*, reviewed by J. Brown, 496-500.

MARX, PATRICIA, Letter to the Editor, 506-07.

MAZÓN DE LA TORRE, MARIA ANGELES, *Jusepe Leonardo y su tiempo*, reviewed by J. Brown, 496-500.

MCKIM-SMITH, GRIDLEY, "On Velázquez's Working Method," 589-603.

MILLAR, OLIVER, *The Queen's Pictures, The History of the British Royal Collection*, reviewed by C. Wright, 500-01.

MOORE, MARY B., review of P. M. Packard and P. A. Clement, *The Los Angeles County Museum of Art, Fascicule 1 (Corpus Vasorum Antiquorum, USA*, Fascicule 18), 471-73.

MICHAELS, BARBARA L., "An Introduction to the Dating and Organization of Eugène Atget's Photographs," 460-468.

MULLER, NORMAN E., "Reflections in a Mirror: Ambrogio Lorenzetti's Depiction of the Trinity," 101-02.

MUNMAN, ROBERT, review of D. Pincus, *The Arco Foscari: The Building of a Triumphal Gateway in Fifteenth Century Venice*, 637-642.

MURRAY, ANN H., review of P. Jullian, *The Symbolists*, 332-35.

NARKISS, BEZALEL, and GABRIELLE SED-RAJNA, eds., *Index of Jewish Art: Iconographical Index of Hebrew Illuminated Manuscripts*, reviewed by L. Avrin, 105-07.

NOCHLIN, LINDA, reply to Letter to the Editor, 510.

NYGREN, EDWARD J., "James Ward's Exhibition Pictures of 1838: Controversy in Paint," 448-459.

PACKARD, PAMELA M., and PAUL A. CLEMENT, *The Los Angeles County Museum of Art, Fascicule 1 (Corpus Vasorum Antiquorum, USA*, Fascicule 18), reviewed by M. B. Moore, 471-73.

PALEY, MORTON D., *William Blake*, reviewed by J. Ziff, 326-28.

PILLSBURY, EDMUND P., review of C. Ragghianti and G. dalli Regoli, *Firenze 1470-1480, Disegni dal modello: Pollaiolo/Leonardo/Botticelli/Filippino*, 482-83.

PINCUS, DEBRA, review of W. Wolters, *La scultura veneziana gotica (1300-1460)*, 304-09; *The Arco Foscari: The Building of a Triumphal Gateway in Fifteenth Century Venice*, reviewed by R. Munman, 637-642.

PIRENNE, M. H., *Optics, Painting, and Photography*, reviewed by S. Y. Edgerton, 131-34.

RAGGHIANTI, CARLO, and GIGETTA DALLI REGOLI, *Firenze 1470-1480, Disegi dal modello: Pollaiolo/Leonardo/Botticelli/Filippino*, reviewed by E. P. Pillsbury, 482-83.

ROETHLISBERGER, MARCEL, review of W. Vitzthum, *Drawings by Gaspar van Wittel (1652/53-1736) from Neapolitan Collections*, 144.

ROSENBERG, CHARLES M., "The Iconography of the Sala degli Stucchi in the Palazzo Schifanoia in Ferrara," 377-384.

SCHUYLER, JANE, *Florentine Busts: Sculpted Portraiture in the Fifteenth Century*, reviewed by M. D. Garrard, 485-490.

SCHWINGENSTEIN, CHRISTOPH, *Die Figurenausstattung des griechischen Theatergebäudes*, reviewed by G. M. A. Hanfmann, 628-630.

SCILLIA, DIANE, reply to Letter to the Editor, 505-06.

SETTON, KENNETH M., gen. ed., *A History of the Crusades*, IV: *The Art and Architecture of the Crusader States*, ed. H. W. Hazard, reviewed by O. Demus, 636-37.

SHERMAN, CLAIRE RICHTER, "A Second Instruction to the Reader from Nicole Oresme, Translator of Aristotle's *Politics* and *Economics*," 468-469.

SMITH, CHRISTINE, Letter to the Editor, 661.

SIMON, ROBERT B., reply to Letter to the Editor, 662.

SPAIN, SUZANNE, "The Promised Blessing": The Iconography of the Mosaics of S. Maria Maggiore," 518-540.

SPEAR, RICHARD E., Letter to the Editor, 662.

SPENCER, JOHN R., "Filarete, the Medallist of the Roman Emperors," 549-561.

STEINBERG, RONALD M., *Fra Girolamo Savonarola: Florentine Art and Renaissance Historiography*, reviewed by D. Cast, 134-36.

STRAUSS, WALTER L., Letter to the Editor, 336.

STURGEON, MARY C., *Corinth*, IX, Pt. II, *Sculpture: The Reliefs from the Theater*, reviewed by G. M. A. Hanfmann, 628-630.

Toskanische Impressionen: Der Beitrag der Macchiaioli zum europäischen Realismus, exh. cat., reviewed by N. Broude, 328-332.

TRACHTENBERG, MARVIN, review of G. Kreytenberg, *Der Dom zu Florenz*, 112-131.

TURNER, JAMES, "The Structure of Henry Hoare's Stourhead," 68-77.

VAN BUREN, ANNE HAGOPIAN, "The Model Roll of the Golden Fleece," 359-376.

VITZTHUM, WALTER, *Drawings by Gaspar van Wittel (1652/53-1736) from Neapolitan Collections*, reviewed by M. Roethlisberger, 144.

VIVIAN, FRANCES, review of J. G. Links, *Canaletto and His Patrons*, 645-57.

VLIEGHE, HANS, review of M. Diaz Padron, *Museo del Prado, Catalogo de Pinturas, I. Escuela Flamenca, Siglo XVII*, 651-53.

VOLK, MARY CRAWFORD, "Addenda: The Madrid Academy," 627.

WEIL, MARK S., review of R. Enggass, *Early Eighteenth-Century Sculpture in Rome*, 145-46.

WEITZMANN, K., *et al.*, *The Place of Book Illumination in Byzantine Art*, reviewed by M. Jacoff, 631-33.

WEST, ALISON, Letter to the Editor, 662.

WESTFALL, CARROLL WILLIAM, *In This Most Perfect Paradise: Alberti, Nicholas V and the Invention of Conscious Urban Planning in Rome, 1447-55*, reviewed by E. B. MacDougall, 309-312.

WEYL CARR, ANNEMARIE, review of A. Jääskinen, *The Icon of the Virgin of Tikhvin: A Study of the Tikhvin Monastery Palladium in the Hodegetria Tradition*, 480-481.

WILKINSON, CATHERINE, reply to Letter to the Editor, 507-09.

WILLIAMS, JOHN, review of P. K. Klein, *Der ältere Beatus-Kodex Vitr. 14-1 der Biblioteca Nacional zu Madrid, Studien zur Beatus-Illustration und der spanischen Buchmalerei des 10. Jahrhunderts*, 633-36.

WILMERDING, JOHN, *American Art (The Pelican History of Art)*, reviewed by J. M. Dennis, 154-57.

WILTON, ANDREW, *British Watercolours 1750-1850*, reviewed by M. Cormack, 152-54.

WOLTERS, WOLFGANG, *La scultura veneziana gotica (1300-1450)*, reviewed by D. Pincus, 304-09.

WORTHEN, THOMAS, "Poussin's Paintings of Flora," 575-588.

WRIGHT, CHRISTOPHER, review of O. Millar, *The Queen's Pictures, The History of the British Royal Collection*, 500-01.

YARNALL, JAMES L., "Meryon's Mystical Transformations," 289-300.

ZIFF, JERROLD, reviews of D. Bindman, *Blake as an Artist*, M. D. Paley, *William Blake*, G. Keyes, *The Complete Portraiture of William and Catherine Blake*, 326-28.

American

ABRAMS, ANN UHRY, "Politics, Prints, and John Singleton Copley's *Watson and the Shark*," 265-276.

CIKOVSKY, NICOLAI, JR., "'The Ravages of the Axe': The Meaning of the Tree Stump in Nineteenth-Century American Art," 611-626.

DENNIS, JAMES M., review of J. Wilmerding, *American Art (The Pelican History of Art)*, 154-57.

KRINSKY, CAROL HERSELLE, review of V. F. Kubly, *The Louisiana Capitol: Its Art and Architecture*, 660.

Ancient

BIAŁOSTOCKI, JAN, review of B. Haarløv, *The Half-Open Door, A Common Symbolic Motif Within Roman Sepulchral Sculpture*, 301-02.

DEL CHIARO, MARIO A., review of J. Hayes, *Roman Pottery in the Royal Ontario Museum*, 104-05.

HANFMANN, GEORGE M. A., reviews of C. Schwingenstein, *Die Figurenausstattung des griechischen Theatergebäudes*, M. C. Sturgeon, *Corinth*, IX, Pt. II, *Sculpture: The Reliefs from the Theater*, 628-630.

JAMESON, MICHAEL H., review of W. Felten, *Attische Unterweltsdarstellungen des VI. and V. Jahrhunderts vor Christus*, 103-04.

KAWAMI, TRUDY S., review of M. A. R. Colledge, *Parthian Art*, 471-73.

MOORE, MARY B., review of P. M. Packard and P. A. Clement, *The Los Angeles County Museum of Art, Fascicule 1 (Corpus Vasorum Antiquorum, USA*, Fascicule 18), 471-73.

Eastern

BEGLEY, WAYNE, "The Myth of the Taj Mahal and a New Theory of Its Symbolic Meaning," 7-37.

General

EDGERTON, SAMUEL Y., JR., reviews of J. Baltrušaitis, *Anamorphic Art*, F. Leeman, *et al.*, *Hidden Images: Games of Perception, Anamorphic Art, Illusion from the Renaissance to the Present*, M. L. d'Otrange Mastai, *Illusion in Art; Trompe l'Oeil; A History of Pictorial Illusion*, M. H. Pirenne, *Optics, Painting, and Photography*, 131-34.

KUSPIT, DONALD R., reviews of A. K. Coomaraswamy, *Selected Papers, Traditional Art and Symbolism; Selected Papers, Metaphysics*, R. Lipsey, *His Life and Work*, 501-04.

WRIGHT, CHRISTOPHER, review of O. Millar, *The Queen's Pictures. The History of the British Royal Collection*, 500-01.

Medieval

ABOU-EL-HAJ, BARBARA, "Consecration and Investiture in the Life of Saint Amand, Valenciennes, Bibl. Mun. MS 502," 342-358.

ANDERSON, JEFFREY C., "The Illustration of Cod. Sinai. Gr. 339," 167-185.

AVRIN, LEILA, review of B. Narkiss and G. Sed-Rajna, eds., *Index of Jewish Art: Iconographical Index of Hebrew Illuminated Manuscripts*, 105-07.

CAVINESS, MADELINE HARRISON, "Conflicts Between *Regnum* and *Sacerdotium* as Reflected in a Canterbury Psalter of ca. 1215," 38-58.

CROSBY, SUMNER MCKNIGHT, review of A. Luttrell, ed., *Hal Millieri: A Maltese Casale, Its Churches and Paintings*, 481-82.

CUTLER, ANTHONY, review of I. Hutter, *Corpus der byzantinischen Miniaturhandschriften*, I: *Oxford, Bodleian Library*, Pt. 1, 107-110.

DEMUS, OTTO, review of K. M. Setton, gen. ed., *A History of the Crusades*, IV: *The Art and Architecture of the Crusader States*, ed. H. W. Hazard, 636-37.

DEUCHLER, FLORENS, "*Duccio doctus:* New Readings for the *Maestà*," 541-548.

DODDS, JERRILYNN D., "The Paintings in the Sala de Justicia of the Alhambra: Iconography and Iconology," 186-197.

FERGUSON, PETER J., review of L. Grodecki, *Gothic Architecture*, 303-04.

HEUSER, MARY L., review of B. Brenk, *Die frühchristlichen Mosaiken in S. Maria Maggiore zu Rom*, 473-77.

JACOFF, MICHAEL, review of K. Weitzmann, *et al.*, *The Place of Book Illumination in Byzantine Art*, 631-33.

LOERKE, WILLIAM, review of E. Kitzinger, *Byzantine Art in the Making, Main Lines of Stylistic Development in Mediterranean Art, 3rd-7th Century*, 477-79.

MULLER, NORMAN E., "Reflections in a Mirror: Ambrogio Lorenzetti's Depiction of the Trinity," 101-02.

SHERMAN, CLAIRE RICHTER, "A Second Instruction to the Reader from Nicole Oresme, Translator of Aristotle's *Politics* and *Economics*," 468-469.

SPAIN, SUZANNE, "The Promised Blessing": The Iconography of the Mosaics of S. Maria Maggiore," 518-540.

TRACHTENBERG, MARVIN, review of G. Kreytenberg, *Der Dom zu Florenz*, 112-131.

VAN BUREN, ANNE HAGOPIAN, "The Model Roll of the Golden Fleece," 359-376.

WEYL CARR, ANNEMARIE, review of A. Jääskinen, *The Icon of the Virgin of Tikhvin: A Study of the Tikhvin Monastery Palladium in the Hodegetria Tradition*, 480-81.

WILLIAMS, JOHN, review of P. K. Klein, *Der ältere Beatus-Kodex Vitr. 14-1 der Biblioteca Nacional zu Madrid. Studien zur Beatus-Illustration und der spanischen Buchmalerei des 10. Jahrhunderts*, 633-36.

Nineteenth- and Twentieth-Century

BINDMAN, DAVID, *Blake as an Artist*, reviewed by J. Ziff, 326-28.

BROUDE, NORMA, reviews of *Toskanische Impressionen: Der Beitrag der Macchiaioli zum* exh. cat., *europäischen Realismus*, exh. cat., *I Macchiaioli nella cultura toscana dell'Ottocento*, 328-332.

CORMACK, MALCOLM, review of A. Wilton, *British Watercolours 1750-1850*, 152-54.

HUNGERFORD, CONSTANCE CAIN, "Meissonier's *Souvenir de guerre civile*," 277-288.

JOHNS, ELIZABETH, "Washington Allston's *Dead Man Revived*," 78-99.

LAUGHTON, BRUCE, review of A. Fermigier, *Jean-Francois Millet*, 657-660.

MICHAELS, BARBARA L., "An Introduction to the Dating and Organization of Eugène Atget's Photographs," 460-468.

MURRAY, ANN H., review of P. Jullian, *The Symbolists*, 332-35.

NYGREN, EDWARD J., "James Ward's Exhibition Pictures of 1838: Controversy in Paint," 448-459.

YARNALL, JAMES L., Meryon's Mystical Transformations," 289-300.

Renaissance

ACKERMAN, JAMES S., review of M. Kubelik, *Die Villa im Veneto: zur typologischen Entwicklung im Quattrocento*, 483-85.

BORSOOK, EVE, review of N. di Bicci, *Le Ricordanze (10 Marzo 1453-24 Aprile 1475)*, 313-18.

CARROLL, EUGENE A., review of *The Farnese Hours. The Pierpont Morgan Library*, 136-141.

CAST, DAVID, review of R. M. Steinberg, *Fra Girolamo Savonarola: Florentine Art and Renaissance Historiography*, 134-36.

DAVIDSON, BERNICE F., "Pope Paul III's Additions to Raphael's *Logge*: His *Impresse* in the Logge," 385-404.

DEMPSEY, CHARLES, reviews of M. Campbell, *Pietro da Cortona at the Pitti Palace: A Study of the Planetary Rooms and Related Projects*, 141-44; of R. W. Lee, *Names on Trees: Ariosto into Art*, 323-26.

DOTSON, ESTHER G., "An Augustinian Interpretation of Michelangelo's Sistine Ceiling, Part 1," 223-256, "Part 11," 405-429.

ETTLINGER, HELEN S., "The Iconography of the Columns in Titian's Pesaro Altarpiece," 59-67.

GARRARD, MARY D., reviews of J. Schuyler, *Florentine Busts: Sculpted Portraiture in the Fifteenth Century*, V. Bush, *The Colossal Sculpture of the Cinquecento*, P. Kinney, *The Early Sculpture of Bartolommeo Ammanati*, 485-490.

GOFFEN, RONA, "*Nostra Conversatio in Caelis Est*: Observations on the *Sacra Conversazione* in the Trecento," 198-222.

MACDOUGALL, ELISABETH B., review of C. W. Westfall, *In This Most Perfect Paradise: Alberti, Nicholas V and the Invention of Conscious Urban Planning in Rome, 1447-55*, 309-312.

MARINONI, AUGUSTO, review of *The Literary Works of Leonardo da Vinci. Commentary* by Carlo Pedretti, 642-650.

MUNMAN, ROBERT, review of D. Pincus, *The Arco Foscari: The Building of a Triumphal Gateway in Fifteenth Century Venice*, 637-642.

PILLSBURY, EDMUND P., review of C. Ragghianti and G. dalli Regoli, *Firenze 1470-1480, Disegni dal modello: Pollaiolo/Leonardo/Botticelli/Filippino*, 482-83.

PINCUS, DEBRA, review of W. Wolters, *La scultura veneziana gotica (1300-1460)*, 304-09.

ROSENBERG, CHARLES M., "The Iconography of the Sala degli Stucchi in the Palazzo Schifanoia in Ferrara," 377-384.

SPENCER, JOHN R., "Filarete, the Medallist of the Roman Emperors," 549-561.

Seventeenth- and Eighteenth-Century

BANKS, ADA SHADMI, "Two Letters from Girodet to Flaxman," 100-01.

BARCHAM, WILLIAM, "Giambattista Tiepolo's Ceiling for S. Maria di Nazareth in Venice: Legend, Traditions, and Devotions," 430-447.

BROWN, JONATHAN, reviews of M. A. Mazón de la Torre, *Jusepe Leonardo y su tiempo*, J. Gállego and J. Gudiol, *Zurbarán, 1598-1664*, J. Bernales Ballesteros, *Alonso Cano en Sevilla*, A. Martínez Ripoll, *La iglesia del Colegio de San Buenaventura*, J. Gállego, *El pintor de artesano a artista*, M. Agullo Cobo, *Noticias sobre pintores madrileños de los siglos XVI y XVII*, 496-500.

DOWLEY, FRANCIS H., review of F. R. DiFederico, *Francesco Trevisani: Eighteenth-Century Painter in Rome*, 146-151.

HARRIS, ANN SUTHERLAND, review of B. Dorival, *Philippe de Champaigne, 1602-1675*, 319-322.

HELD, JULIUS S., "Rubens and Aguilonius: New Points of Contact," 257-264.

HEUMER, FRANCES, "A Dionysiac Connection in an Early Rubens," 562-574.

LISCOMBE, R. W., "Richard Payne Knight: Some Unpublished Correspondence," 604-610.

MCKIM-SMITH, GRIDLEY, "On Velázquez's Working Method," 589-603.

ROETHLISBERGER, MARCEL, review of W. Vitzthum, *Drawings by Gaspar van Wittel (1652/53-1736) from Neapolitan Collections*, 144.

TURNER, JAMES, "The Structure of Henry Hoare's Stourhead," 68-77.

VIVIAN, FRANCES, review of J. G. Links, *Canaletto and His Patrons*, 654-57.

VLIEGHE, HANS, review of M. Diaz Padron, *Museo del Prado, Catalogo de Pinturas. I. Escuela Flamenca, Siglo XVII*, 651-53.

VOLK, MARY CRAWFORD, "Addenda: The Madrid Academy," 627.

WEIL, MARK S., review of R. Enggass, *Early Eighteenth-Century Sculpture in Rome*, 145-46.

WORTHEN, THOMAS, "Poussin's Paintings of Flora," 575-588.

ZIFF, JERROLD, reviews of D. Bindman, *Blake as an Artist*, M. D. Paley, *William Blake*, G. Keyes, *The Complete Portraiture of William and Catherine Blake*, 326-28.